

**San
Francisco**
800 Chestnut Street
California 94133

**Art
Institute**
San Francisco
Telephone (415) 771-7020

Non-Profit Organization
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Permit No. 6344
San Francisco, CA

PLEASE POST

san francisco art institute
summer 1981

Two views of the san francisco art institute from over san francisco bay



summer 1981

session one:
june 1 - july 10

session two:
july 13 - august 21

**drawing, filmmaking, painting, performance/video,
photography, printmaking, sculpture/ceramic sculpture, humanities.**

photo: Moulin Studios

see back for class information and registration form

san francisco art institute

FILMMAKING—
JANIS CRYSTAL LIPZIN

Fundamentals of Experimental Filmmaking: An introduction to the *ideas and methods* of personal, expressive filmmaking. Here students will be challenged to put aside all preconceptions of what film is commonly thought to be. There will be technical workshops, collective discussions of students' works-in-progress, and study of distinguished examples of film art and film theories. Students will make several films each—one without use of a camera, others with conventional filmmaking equipment. Since the guiding force in this course is not to learn a "proper" way of filming stories, to achieve growth it will be necessary to expand beyond the traditional uses of film and, instead, explore new definitions of the medium. (No prior filmmaking experience required.)

Janis Crystal Lipzin, who received an MFA in filmmaking at SFAI in 1976, has exhibited internationally, most recently at Pittsburgh Filmmakers, 1978; the Cinematheque, SF, 1978 and 1981; Chicago Filmmakers, 1978; Contemporary Media Study Center, Dayton, 1978; the Millennium Film Workshop, NY, 1978; and Mills College for Contemporary Music, Oakland, 1981. Lipzin has received many awards, including NEA grants in 1977 and 1978, and Ohio Arts Council Grants in 1977, 1978 and 1980. She was founder/director of EYEMUSIC Filmwork Series, and taught film and photography at Antioch College, 1976-80.

DRAWING—
HOWARD SMAGULA

A course emphasizing students' interests, abilities and growth, using the immediate environment as well as extensive work with the model. A wide variety of techniques, materials and approaches will be explored. The class will include individual and group critiques on a regular basis as well as visits to local galleries and museums.

Howard Smagula received BFA (1963) and MFA degrees (1965) at Yale University. In 1979, he received an NEA grant. His work has been exhibited extensively in the Bay Area and New York, and is included in the permanent collection of the Museum of Modern Art, NY.

PAINTING—
URSULA SCHNEIDER

A course stressing the development of painting ideas and techniques, and dealing with issues such as composition, form, color and paint application. Students will work on several paintings concurrently in order to benefit from the interchange of different methods and ideas. There will be regular class critiques, as well as individual dialog.

Ursula Schneider received a BFA at the Ceramic School in Bern, Switzerland (1964) and an MFA at the Art Institute (1972). She received the Contemporary Artist Award from the Oakland Museum Guild in 1974. She has had several solo exhibits at the Quay Gallery, SF and NY, and at the Oakland Museum. Her work has been included in group shows at the

Whitney Museum of American Art, NY, 1975, the San Francisco Museum of Modern Art, 1975 and 1976, the Los Angeles Institute of Contemporary Art, 1979, and the San Diego Museum of Art, 1980.

PERFORMANCE/VIDEO—
HOWARD FRIED

Summer school means lots of laughs kids. I bust your balls with my ridiculous assignments. You laugh it off. This course could change everything for you. If I was you, I'd take it. I know a lot about eating that I'm willing to share; also summer-time fun. In a couple of San Francisco's more chi chi restaurants they call me Mr. Fun. Also small format technical video advice, hardcore art strategy, all around cocktail, some soap experience. Shave.

Howard Fried received a BFA at SFAI in 1968 and an MFA at UC Davis in 1970. Since then, he has exhibited internationally, received NEA grants in 1975 and 1980, and started SFAI's Performance/Video Department in 1980. Recent solo exhibitions include the San Francisco Museum of Modern Art in 1977, the Everson Museum of Art in Syracuse, 1978, the Museum of Modern Art, NY, 1979, and the Fort Worth Art Museum, 1979. His works have also been included in exhibitions at the Whitney Museum of American Art, NY, 1977 and 1979, and *Space, Time, Sound—1970s: A Decade in the Bay Area*, SFMMA, 1979, among others.

PHOTOGRAPHY—
PIRKLE JONES

Beginning Photography: A thorough introduction to black and white photography. Equal emphasis will be placed on the craft of photography and aesthetic considerations in traditional and experimental photography.

Pirkle Jones, who received an NEA grant in 1977, has taught at the Art Institute for more than ten years. His work has been exhibited widely in the United States, and is included in more than 100 museum and private collections. He recently published *Photography for Collectors, Vol 1: The West*.

PRINTMAKING—
RICHARD GRAF

This course will offer the beginning and advanced student an opportunity for an experience in all aspects of printmaking, including work in the darkroom for the initial image-making and in the print studio for the final translation of the image into ink on paper. Working with the instructor, as well as the teaching assistant and department manager, it is expected that the student will focus on a particular area: photoprntmaking, silkscreen, etching, relief printing or lithography. There will be demonstrations and instruction in the use of the process camera and enlarger, and visits by guest artists who will show and discuss their art.

Richard Graf has exhibited extensively in the Bay Area, including the Oakland Museum and the Achenbach Foundation in San Francisco, in Canada at the Palaspina Art Center and the Printmaker's Gallery of Vancouver, and in London and Glasgow at the Printmaker's Council Gallery.

SCULPTURE—
BOB KINMONT

The class begins by developing a definition of art. Then students will do working drawings, preparatory to making a work of art and taking note of opportunities for changing the direction of the project. Finally, the materials appropriate for the job will be obtained to make the sculpture.

Bob Kinmont received his BFA from SFAI in 1970, and an MFA from UC Davis in 1971. He has exhibited work throughout the United States, as well as in Australia, and was included in exhibitions such as *Painting and Sculpture in California: The Modern Era*, Smithsonian Institution, Washington, DC, and the San Francisco Museum of Modern Art, 1977, and *California: Bay Area Update*, Huntsville Museum of Art, Alabama, 1977.

HUMANITIES—
DAVID ROSENBOOM

Artificial Intelligence in the Arts: An examination of the field of "fine arts computation" with special emphasis on the methods of artificial intelligence applicable to artistic production with communications media technology and to research in the structure of arts languages.

The class will survey and evaluate "intelligent" computer control systems with respect to their artistic efficacy and human interface features in such disciplines as video, graphics, music composition and analysis, kinetic arts and performance. Principles of general systems organization and design of algorithmic processes will be studied in the context of actual applications drawn from current activities in the field.

David Rosenboom is a composer, performer and writer. His previous experience has included Artistic Coordinator of NY's Electric Circus; independent writer, producer and composer for TV, film and radio; instructor at York University, 1970-79, where he founded the Electronic Media Studios and Laboratory of Experimental Aesthetics. He has recorded over 25 records, designed computer languages and is known for pioneering research in music in relation to the human nervous system. He has been teaching at Mills College in Oakland since 1979, and at SFAI this year.

SESSION TWO:
JULY 13 – AUGUST 21

DRAWING—
ROBERT COLESCOTT

Study of basic form and how it relates to creative expression. Drawing from models, still life, memory and imagination. Various materials will be used.

Robert Colecott received BA and MA degrees at UC Berkeley, and studied with Fernand Leger in Paris. He was a Fellow of the American Research Center in Egypt, 1964 and 1965, and received an NEA grant in 1976. His work has been shown at the Whitney Museum of American Art, NY, the Smithsonian Institution, Washington, DC, the San Francisco Museum of Modern Art, the Salon de Mai and American Cultural Center in Paris, the Semaphore Gallery, NY, 1981, and the Chrysler Museum, Norfolk, VA, 1981.

PAINTING—
JANIS PROVISOR

A personalized approach to image-making. Students will be encouraged to develop and explore source material and to exercise a critical discipline. Rapport and constructive dialog will be encouraged with periodic critiques and awareness of individual work.

Janis Provisor received an MFA at the Art Institute in 1971, and was awarded a Ford Foundation grant in 1979. She has had solo exhibits at the New Orleans Museum of Art, 1978, the Hansen Fuller Goldeen Gallery, SF, 1979 and 1980, and the Holly Solomon Gallery, NY, 1980 and 1981. Her work has been included in group exhibits at the New Museum, NY, 1978, UC Santa Barbara, 1979, and UC San Diego, 1980.

FILMMAKING—
AL WONG

Alternative Film: The use of front and back projection, double screens, film installation, film projection on three-dimensional objects, body projection, projections on water and on screen, etc. Alternatives to traditional forms are discussed and encouraged in regard to the individual's work. Lighting, camera and sound are demonstrated in relationship to the preceding formats/concepts. There are field trips to alternative exhibition spaces and related situations.

Al Wong, who received an MFA at SFAI in 1972, has won numerous awards for his films, including the Foot-hill College Festival at Rutgers University and the Palo Alto Film Festival, as well as an American Film Institute grant in 1975. He has had recent solo showings at the Museum of Modern Art in Amsterdam, 1977; Millennium, NY, 1978; Ann Arbor Film Festival, 1978; the Museum of Modern Art, NY, 1980; and Temura Gallery, Tokyo, 1981, among others.

PHOTOGRAPHY—

The State of Photography: Six Photographic Attitudes and Techniques. (Sat, Sun, 10 am-5 pm; July 18-Aug. 23)

Led by well-known Bay Area photographers, this serial course will offer intensive and personal colloquy, and provide a challenging experience with the diversity of current photographic practice. Guest instructors are: Lewis Baltz, *Landscape: Human Environments*; Harry Bowers, *The Dye-Transfer Process*; Susan Felter, *The Western-American Rodeo*; Chauncey Hare, *Photography, Spirituality and the Trajectory of Your Life*; Ellen Landweber, *Generative Imagery*; Gail Skoff, *Landscape: Hand-Applied Color*.

Lewis Baltz's most recent book is *Park City*. Harry Bowers exhibits at the Hansen Fuller Goldeen Gallery, SF. Susan Felter received a Guggenheim Fellowship in 1980. Chauncey Hare is the author of *Interior America*. Ellen Landweber recently completed a book about collectors. Gail Skoff exhibits at the Simon Lowinsky Gallery, SF.

CERAMIC SCULPTURE—
JOHN ROLOFF

This class will stress development of individual work and ideas concerning ceramics as an art medium. Experimentation and exploration on all levels including the possibilities of working outdoors, unfired, etc., will be encouraged, as well as exposure to contemporary ceramic ideas through examples, slides and discussions. Facilities are set up for working in low-temperature clay and slip-casting. Intensive work with group and individual criticism is an important part of the class.

John Roloff received an NEA Craftsman Fellowship in 1977. He has exhibited at the University of Kentucky, Museum of Contemporary Crafts, NY, Whitney Museum of American Art Biennial, NY, and the Fendrick Gallery, Washington, DC.

HUMANITIES—
SHARON GOLD

Theories in Modernism: A combination of philosophy (esthetics, phenomenology), linguistics (semiology) and art history aimed at understanding the salient ideas and issues in contemporary art. The course begins with Manet and Cezanne in a lecture, entitled *Pictures Are Not Paintings*, which is concerned with the evolution of painting as an "open window," measured in terms of our interiors, through which the image is depicted from a fixed point of view (referentiality) to regarding the picture plane as flat and two-dimensional. (The subject of the painting is the painting itself.) Other lectures include *Intentionality and Unintentionality in Art*, *Minimalism*, *Structuralism and the Esthetic Sign* and *The Art Object as a Social Reality: A Marxist Approach*.

New York painter Sharon Gold received a BFA from Pratt Institute in 1976. Her selected solo exhibitions include the OK Harris Gallery, 1976 and 1977, the Bertha Urdang Gallery, 1978, and the Susan Caldwell Gallery, 1981, NY. She has received grants from Pratt, 1974-76, and from MacDowell Colony, 1972. Gold has had extensive teaching experience at Pratt, Syracuse University, Princeton University and the University of Texas, among others. She was also director of the Visual Arts Projects, under the Department of Cultural Affairs, 1977-80, and chair for the Arts Certification Committee, NY.

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san francisco art institute summer 1981

REGISTRATION FORM

Please return this form with the full tuition to the Registrar's Office two weeks prior to the beginning of Session I and one month prior to the beginning of Session II. Space will be reserved for you in the classes you designate. Make check payable to the San Francisco Art Institute.

Name _____	_____	_____	Date _____
Last	First	Middle	
Address _____	_____	_____	Telephone _____
No. and Street	City	State	Zip
Non-Degree <input type="checkbox"/>	Degree <input type="checkbox"/> Major _____	(contact Admissions Office)	

SESSION I	June 1 — July 10
Course and Instructor	
Course and Instructor	

SESSION II	July 13 — August 21
Course and Instructor	
Course and Instructor	

COURSES	TUITION
1	\$ 560
2	1,120
3	1,640
4	1,950
Per additional class (by special permission of Instructor and Registrar)	485

TOTAL NUMBER OF COURSES FOR WHICH YOU WISH TO REGISTER: _____
AMOUNT ENCLOSED: \$ _____

Name (please print)

Signature

Any questions or problems concerning this institution which have not been satisfactorily answered or resolved by the institution should be directed to the Superintendent of Public Instruction, State Department of Education, Sacramento, California 95814.

Under the California Private Postsecondary Education Act of 1977, any written contract signed by a prospective student away from the institution premises is not operable until the student makes an initial visit to the campus before the start of classes, unless the student waives the right. In accordance with this provision, I hereby waive the right to visit the campus before the start of classes.

SUMMER 1981
REGISTRATION INFORMATION

Students may enroll in one studio course and one humanities course per session. A total of four courses may be taken, two per session. Four courses are equivalent to full-time enrollment for one semester.

Academic credit is awarded on the course basis. All courses are for one course credit (four semester units). All studio courses meet with the instructor Monday, Wednesday and Friday mornings from 9 am to 1 pm (except as noted above). The student is expected to work eighteen additional hours in each studio course weekly. One course credit per session is considered a full-time load.

Humanities courses meet on Tuesday and Thursday mornings from 9 am to noon.

Studios at the San Francisco Art Institute are available to students on a twenty-four-hour basis.

All students must register in full the first morning of each session at 10 am. Counselors will be available for assistance at that time. Final registration for advanced classes is with the approval of the instructor. Studio classes will meet at 1 pm on the first day of each session to accommodate registration.

Students are encouraged to use the reservation system for enrolling in either or both of the summer sessions. Reservations may be made by mail with the Registration Form provided and must be accompanied by payment in full. Upon receipt of the

reservation, space will be held in the class or classes designated. Students will be notified if the class is full. Formal application to the College is not necessary for the summer sessions, although course prerequisites must be met.

Dormitory space is available on a limited basis for *Session II only*. A double-occupancy room at the UC Medical Center, San Francisco, costs \$225 for six weeks. Full payment (separate from tuition; made payable to SFAI/ Housing) must be sent to the Art Institute by *May 15, 1981*. For further information about housing, please contact the Student Life Office.

COURSES	TUITION
1	\$ 560
2	1,120
3	1,640
4	1,950

Tuition is payable at registration or in advance. A late registration fee of \$25 is charged after the first class meeting; change of program fee is \$10. First transcript, no charge; each additional transcript, \$2. Personal checks returned unpaid, \$3.

Note: Withdrawals and refunds are only made prior to the first class meeting. There are no tuition deferments during the summer sessions.

FALL SEMESTER 1981
REGISTRATION

August 31: Registration, Entering Degree Students, 11 am-3 pm. September 1: Registration, Continuing and Re-entering Degree Students, 10 am-3 pm. September 2: Registration, Graduate (MFA Program) and Non-Degree Students, 1-4 pm.

The College reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, or to modify tuition or fees as may be required.

Tours of and information about the College, including information for veterans and foreign students and degree programs, are available by writing for the College Catalog or calling the Office of Admissions.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of age, handicap, color, creed, national origin, religion, race or sex in student recruitment and admissions, in financial aid programs, in student and employee services, in educational programs and activities or in employment practices.

Concurrent with SUMMER SESSION I, the Photography Department will also offer a week-end series of special working seminars. Participants may enroll for any or all of the six workshops. Enrollment is limited. For further information, please contact SFAI Photography Department, 771-7020.

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Non-Degree ☐ Degree ☐ Major _____
(contact Admissions Office)

SESSION I	June 1 — July 10
Course and Instructor	
Course and Instructor	

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Course and Instructor	

485

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Signature

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